N.H.). He follows this in bars 72–75 with a four-bar chromatically descending run, alternate picked, that cascades down across all six strings in an eighth-note triplet rhythm, with four different notes fretted on each string (use all four fretting fingers). Keeping the triplet rhythm going, in bar 76 Mustaine segues into an ascending run, moving back across the strings and using notes from the E minor pentatonic scale (E G A B D) and E Phrygian mode (E F G A B C D), followed in bars 81–85 by a "triple-picking" lick based on E Aeolian (E F♯ G A B C D). He finishes the solo in bars 86–90 with a chromatically ascending *tritone* lick on the top two strings that culminates with a screaming high bend on the guitar's highest note, which he shakes to create a bold vibrato effect. Use your ring and index fingers to walk up the fretboard to the 22nd fret, and reinforce the ring-finger bend with the middle finger.

The song features more *chromaticism* in the second interlude (section H) in the form of a half-time single-note bass riff that crawls along the first five frets on the bottom two strings. Use upstrokes to accent the descending notes on the A string, and shift your fret hand as needed between second and first positions. —*Andy Aledort*

4 "Down On the Corner"
Creedence Clearwater Revival

"DOWN ON THE CORNER" is one of the many hit songs recorded by this immensely popular Sixties-era roots-rock band, led by singer and guitarist John Fogerty. The song kicks off with a unison line played in tandem by electric guitar and bass, octaves apart. This syncopated riff is based on C major pentatonic (C D E G A) and is built from 16th-note upbeat accents. At bar 5, the lick modulates up a fourth, to F, before returning to C. When playing this riff—either by yourself or with a bass player or full band—tap your foot squarely on each downbeat and strive for rhythmic precision and clarity along with a funky, bluesy feel.

This eight-bar intro figure serves as the song's verse riff and is joined by a complementary second guitar (Gtr. 2), which enters at bar 11 and strums major barre chords in syncopated 16th-note rhythms. When playing this part (labeled *Rhy. Fig. 1*), try to keep your pick-hand loose and strum the strings lightly, using a down-up-down-up 16th-note pendulum strumming motion. The chorus section is built from similar strumming patterns that follow the F-C-G-C chord progression.

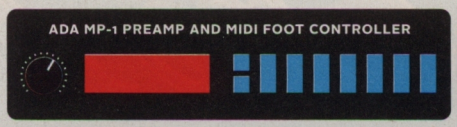
The song's instrumental break (section E) features a harmony part to the single-note intro riff, with Guitar 2 playing mostly in thirds and fourths above Guitar 1. If you're playing the song without a second guitarist, you could combine and consolidate both parts on one guitar. —*Andy Aledort*

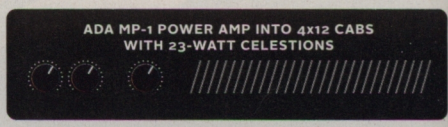
PEDAL AND AMP SUGGESTIONS

BY PAUL HANSON (*paulhanson.net*)

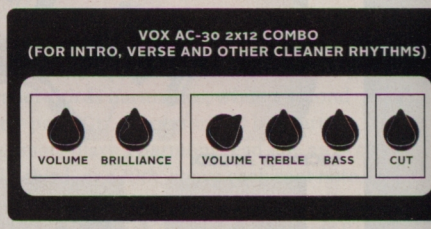
SIGNAL PATH FLOWS FROM LEFT TO RIGHT

1 "GET THE FUNK OUT"



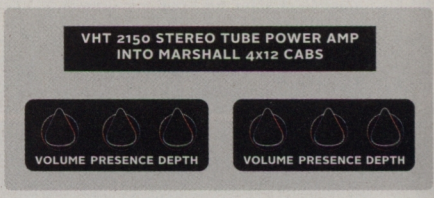


2 "ROPE"



3 "SWEATING BULLETS"

Use an Alesis Quadraverb set for flanging at the top of the solo and the breakdown at 3:38. Use a Yamaha SPX900 set for a delay effect on the solos and the unison bends during the choruses.



4 "DOWN ON THE CORNER"

Brought to you by **PROGRESSION**, the most intuitive and revolutionary tab, notation, songwriting and composition software for guitar, bass and drums. Compatible with Mac, PC or iPad. **Find out more at notionmusic.com**

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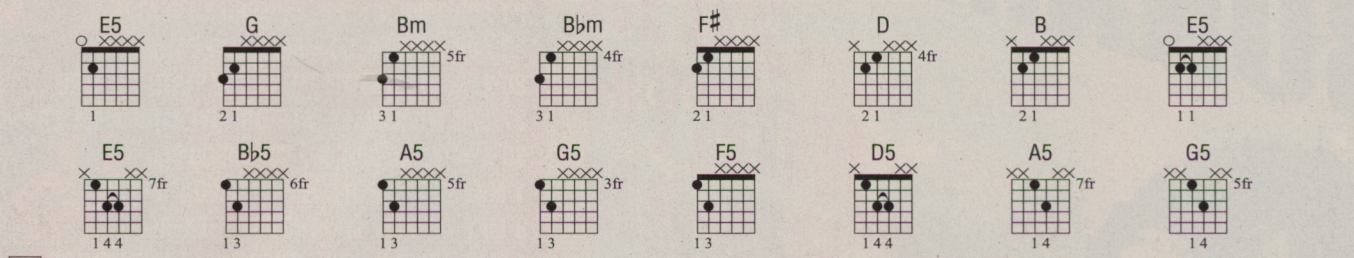
SWEATING BULLETS

Megadeth

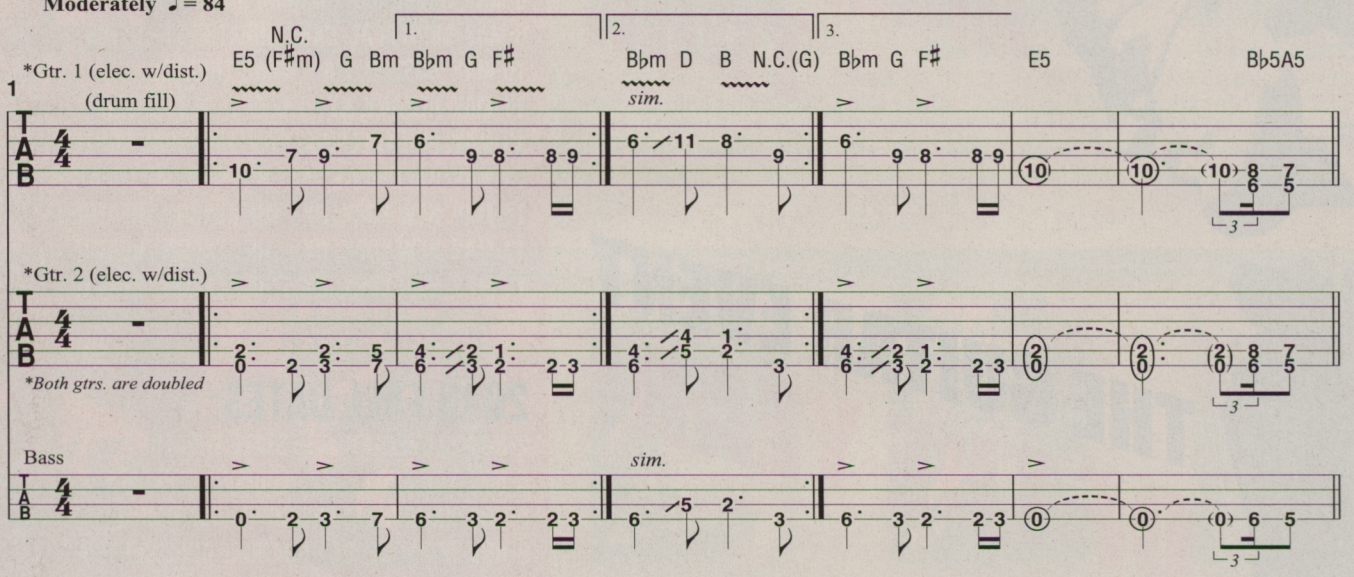
As heard on **COUNTDOWN TO EXTINCTION**

Words and Music by DAVE MUSTAINE • *Transcribed by* KENN CHIPKIN AND ANDY ALEDORT



A **Intro** (0:00)

Moderately ♩ = 84



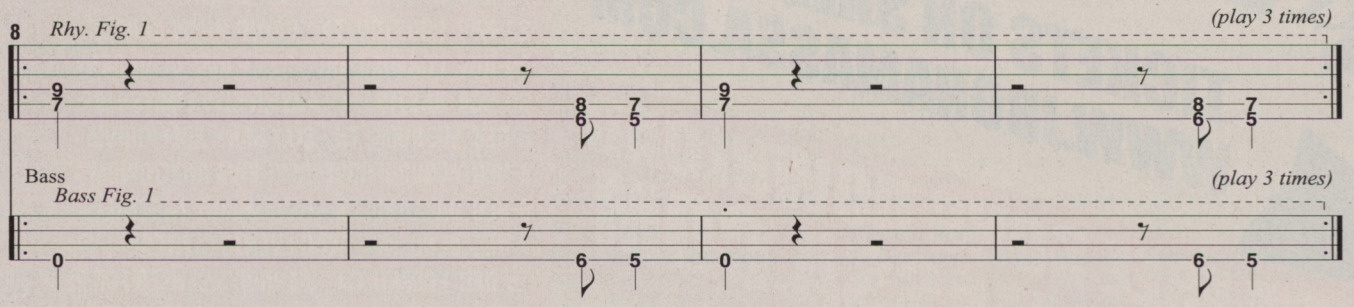
B **1st Verse** (0:25)

Double time ♩ = 168, w/triplet feel (♫ = ♩♪)

Hello me meet the real me in my misfit's way of life
A dark black past is my most valued possession
Hindsight is always twenty twenty but lookin' back it's still a bit fuzzy

E5 B♭5 A5 E5 B♭5 A5

Gtrs. 1 and 2



SWEATING BULLETS
WORDS AND MUSIC BY DAVE MUSTAINE
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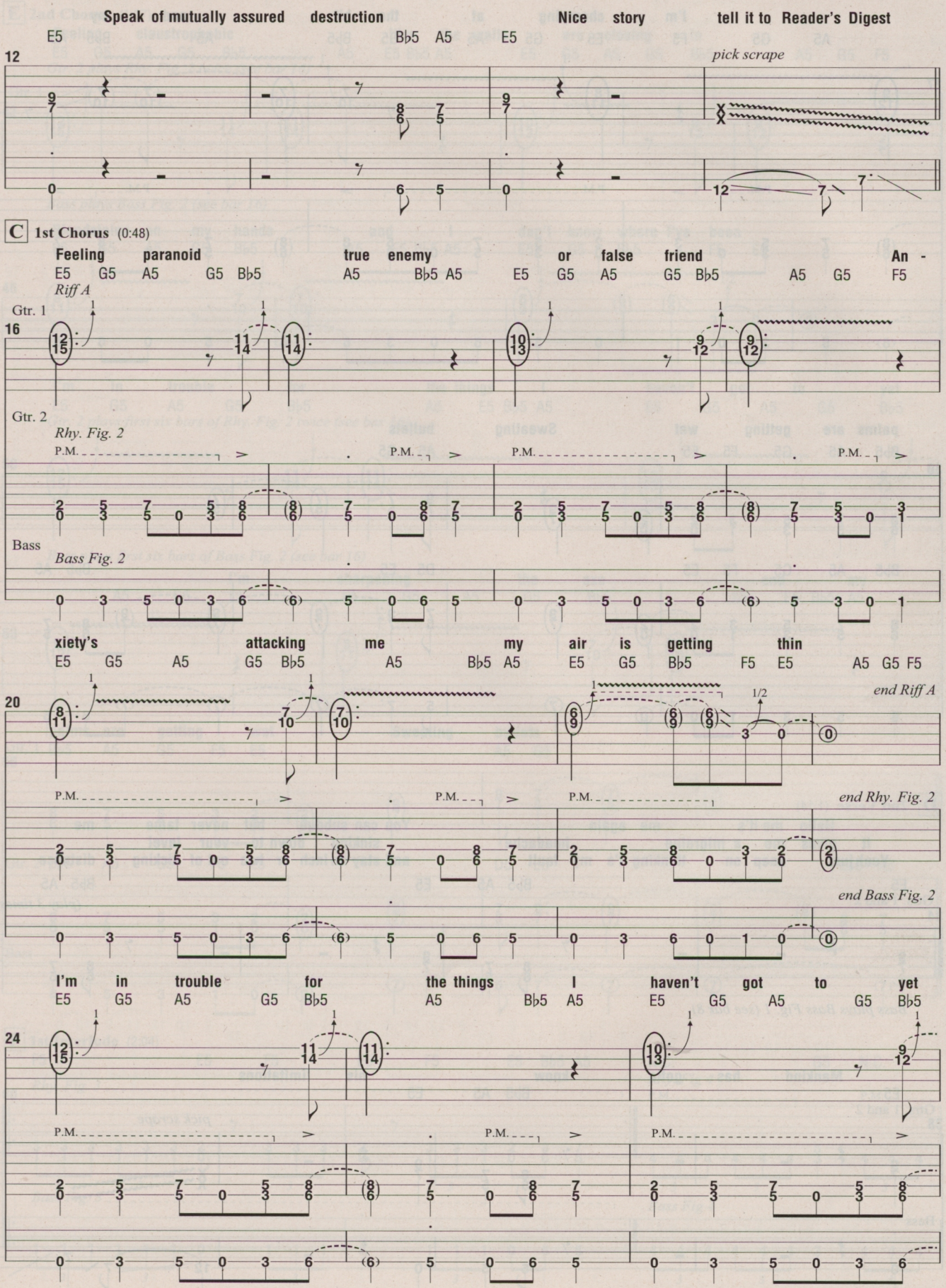
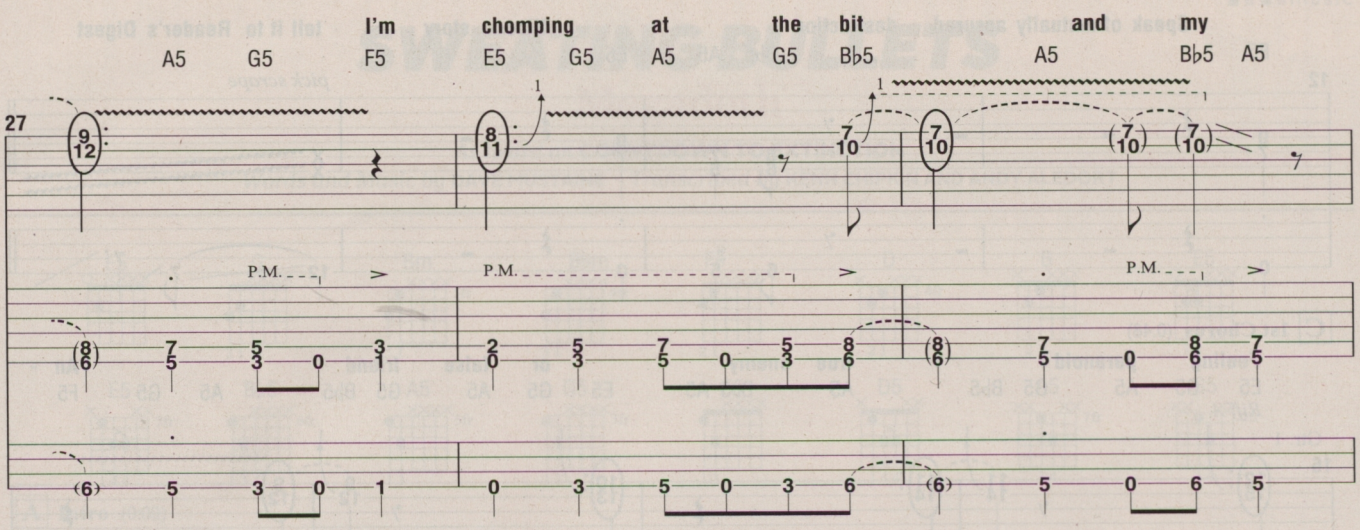
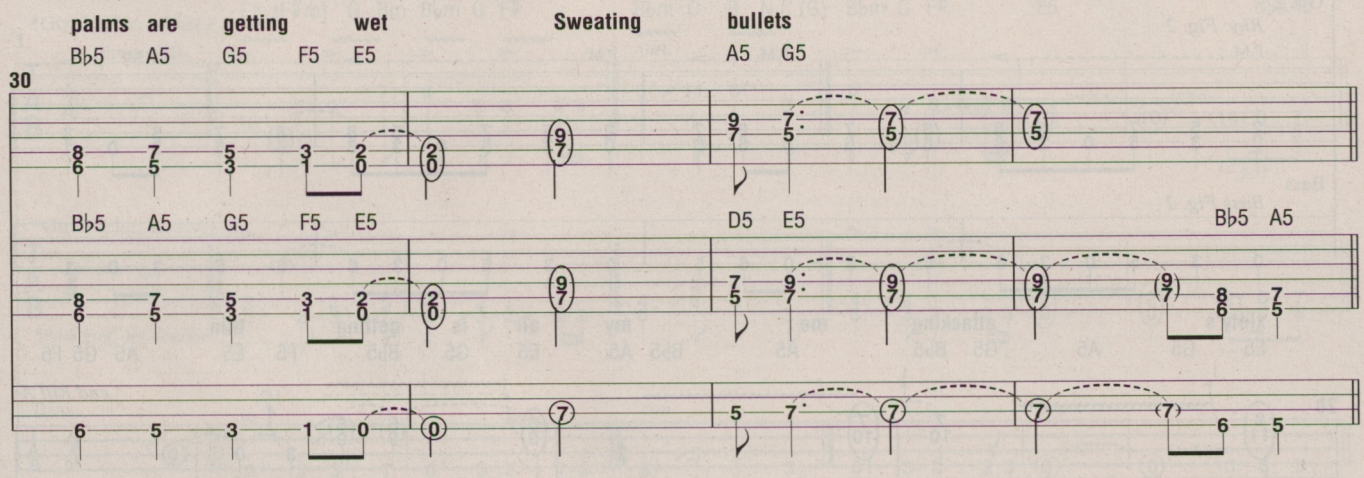
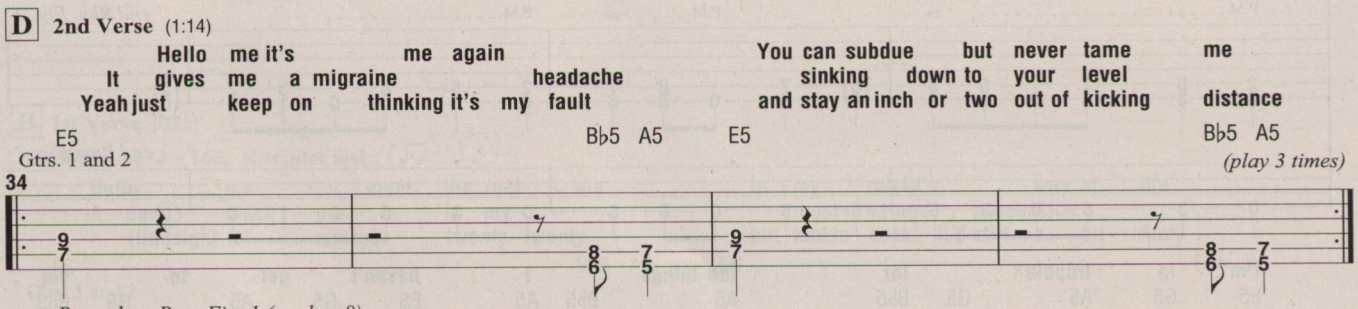

Speak of mutually assured destruction
Nice story tell it to Reader's Digest
E5 Bb5 A5 E5
12
pick scrape
C 1st Chorus (0:48)
Feeling paranoid true enemy or false friend An -
E5 G5 A5 G5 Bb5 A5 Bb5 A5 E5 G5 A5 G5 Bb5 A5 G5 F5
Riff A
Gtr. 1
16
Gtr. 2
Rhy. Fig. 2
P.M.
Bass
Bass Fig. 2
xiety's attacking me my air is getting thin
E5 G5 A5 G5 Bb5 A5 Bb5 A5 E5 G5 Bb5 F5 E5 A5 G5 F5
20
end Riff A
1/2
end Rhy. Fig. 2
end Bass Fig. 2
I'm in trouble for the things I haven't got to yet
E5 G5 A5 G5 Bb5 A5 Bb5 A5 E5 G5 A5 G5 Bb5
24

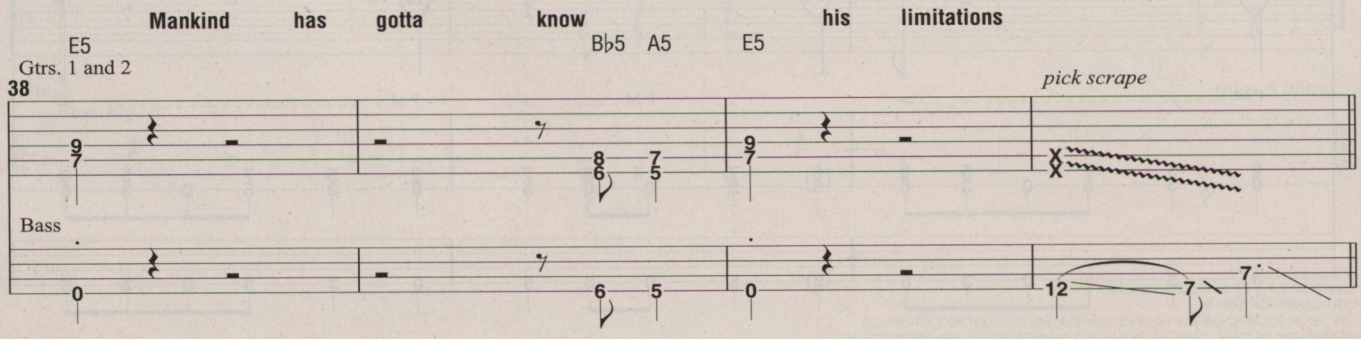


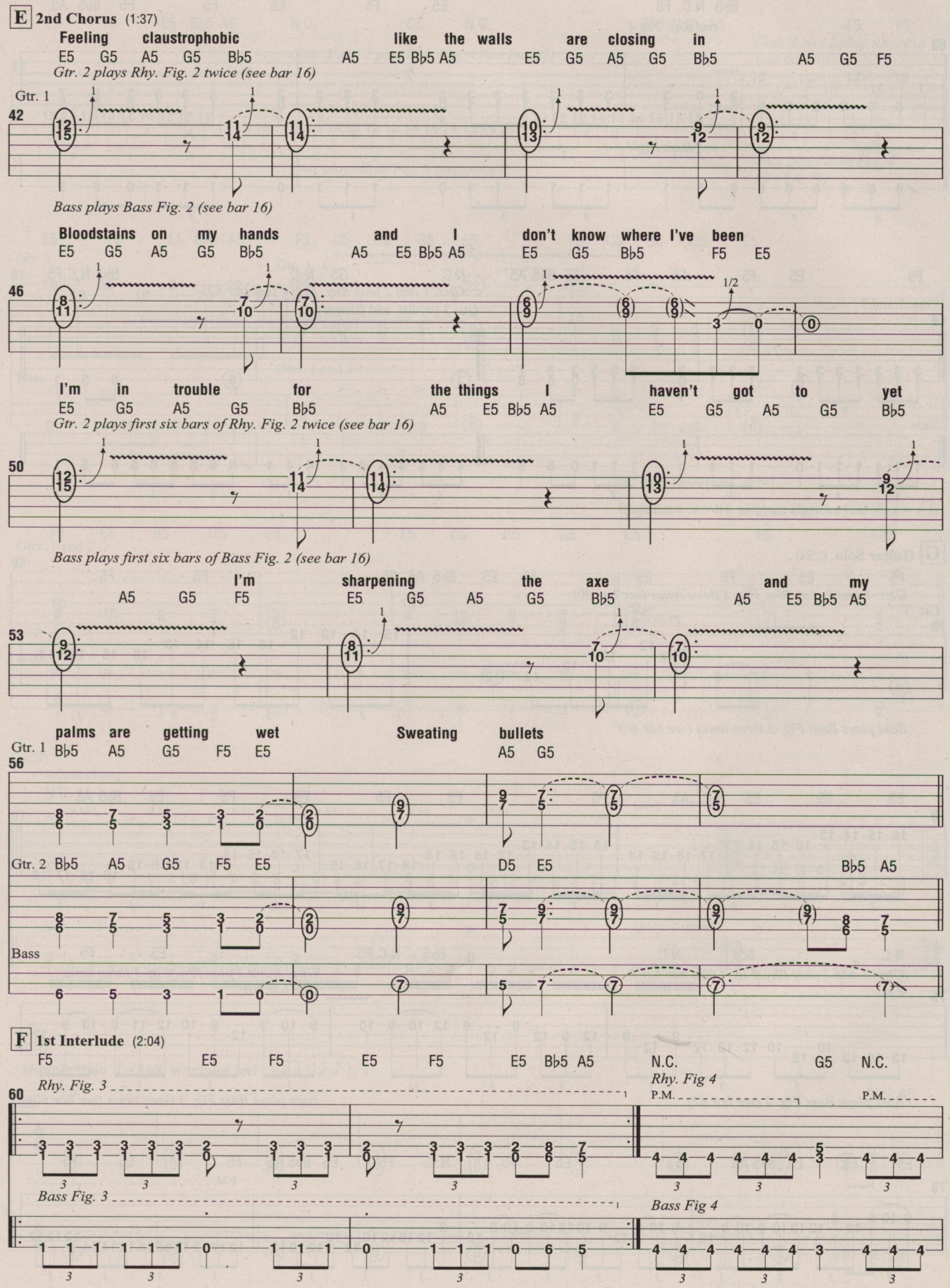


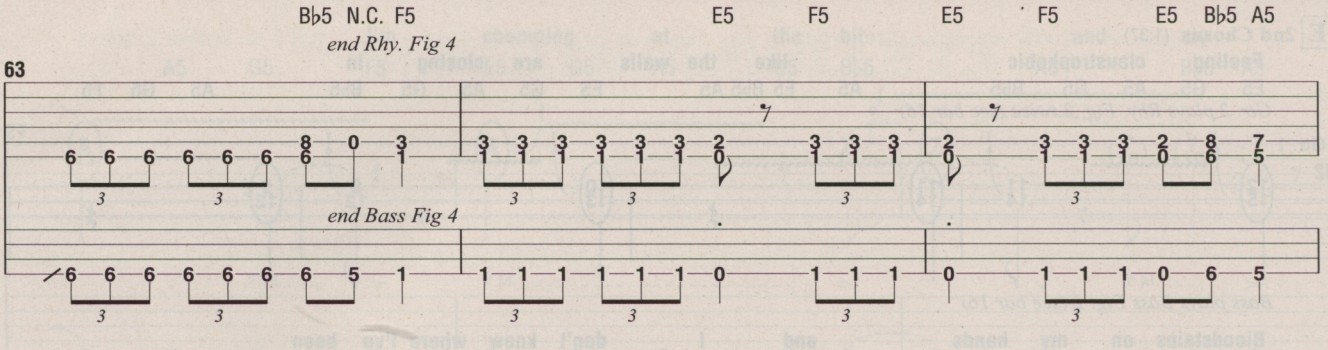
D **2nd Verse** (1:14)

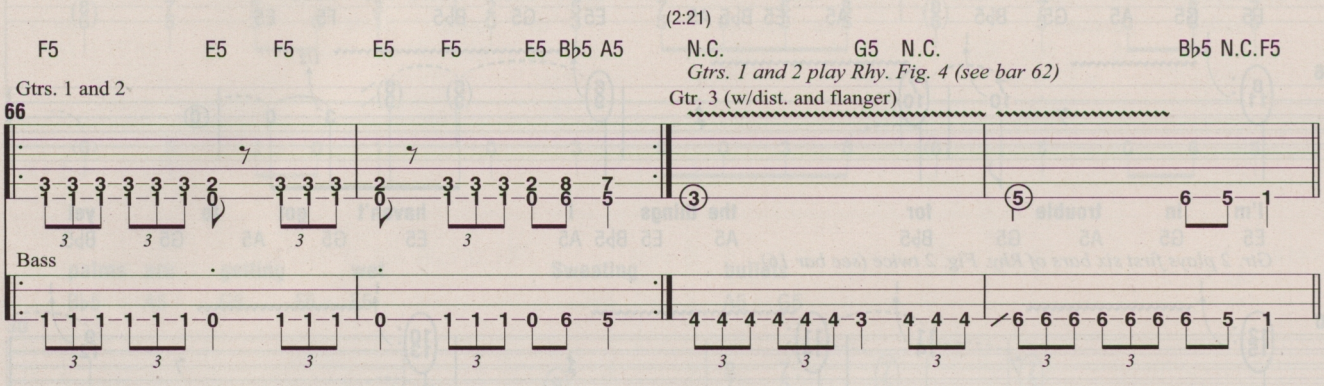


Bass plays Bass Fig. 1 (see bar 8)

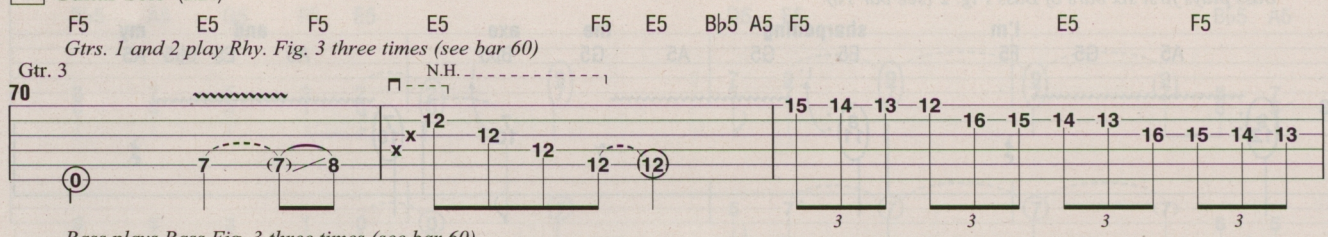


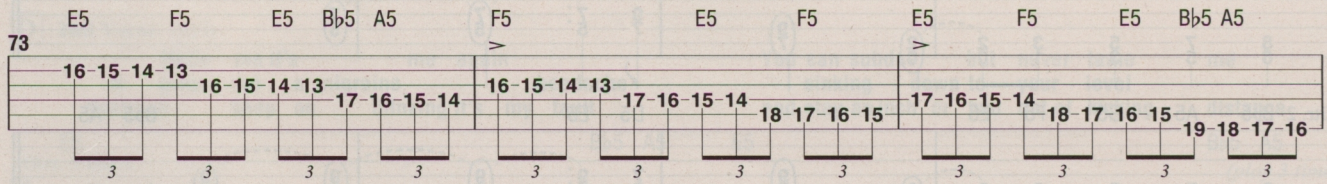

E 2nd Chorus (1:37)
Feeling claustrophobic like the walls are closing in
E5 G5 A5 G5 B♭5 A5 E5 B♭5 A5 E5 G5 A5 G5 B♭5 A5 G5 F5
Gtr. 2 plays Rhy. Fig. 2 twice (see bar 16)
Gtr. 1
42
Bass plays Bass Fig. 2 (see bar 16)
Bloodstains on my hands and I don't know where I've been
E5 G5 A5 G5 B♭5 A5 E5 B♭5 A5 E5 G5 B♭5 F5 E5
46
I'm in trouble for the things I haven't got to yet
E5 G5 A5 G5 B♭5 A5 E5 B♭5 A5 E5 G5 A5 G5 B♭5
Gtr. 2 plays first six bars of Rhy. Fig. 2 twice (see bar 16)
50
Bass plays first six bars of Bass Fig. 2 (see bar 16)
I'm sharpening the axe and my
A5 G5 F5 E5 G5 A5 G5 B♭5 A5 E5 B♭5 A5
53
palms are getting wet Sweating bullets
Gtr. 1 B♭5 A5 G5 F5 E5 A5 G5
56
Gtr. 2 B♭5 A5 G5 F5 E5 D5 E5 B♭5 A5
Bass
F 1st Interlude (2:04)
F5 E5 F5 E5 F5 E5 B♭5 A5 N.C. G5 N.C.
Rhy. Fig. 3
Rhy. Fig 4
P.M.
P.M.
60
Bass Fig. 3
Bass Fig 4

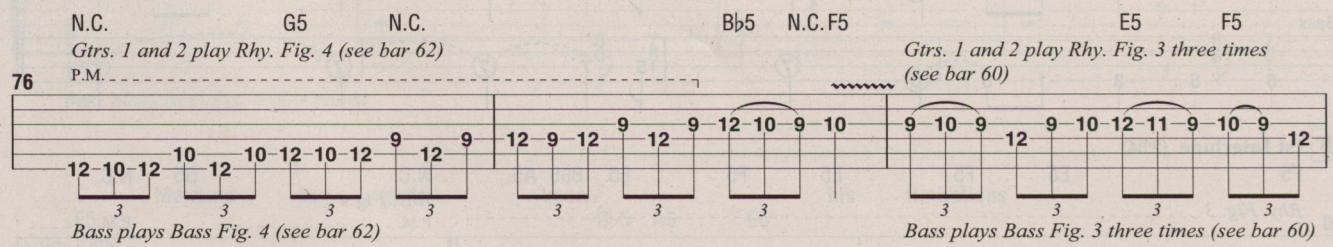


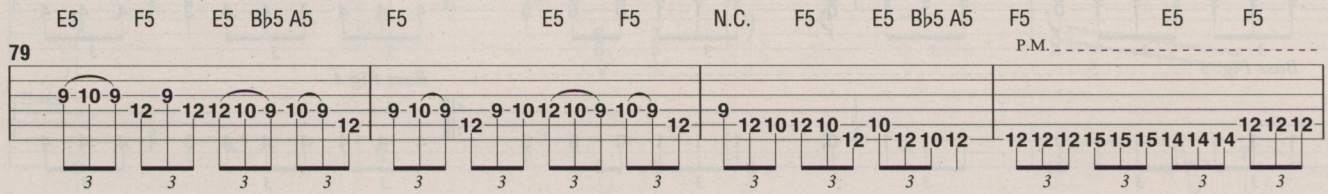


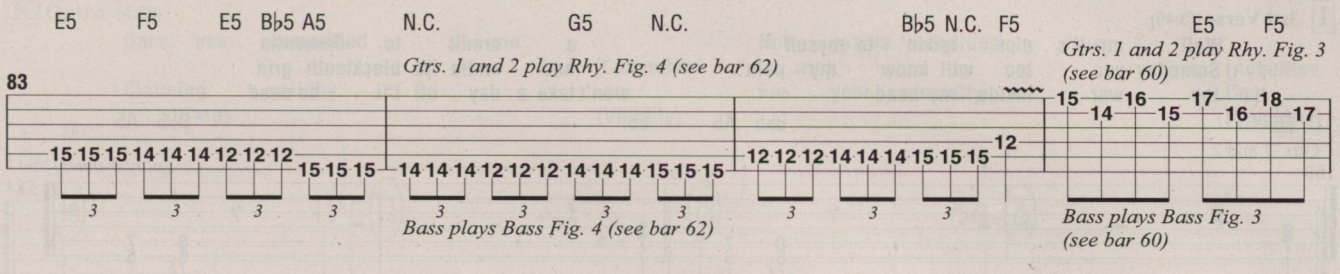
G **Guitar Solo** (2:24)

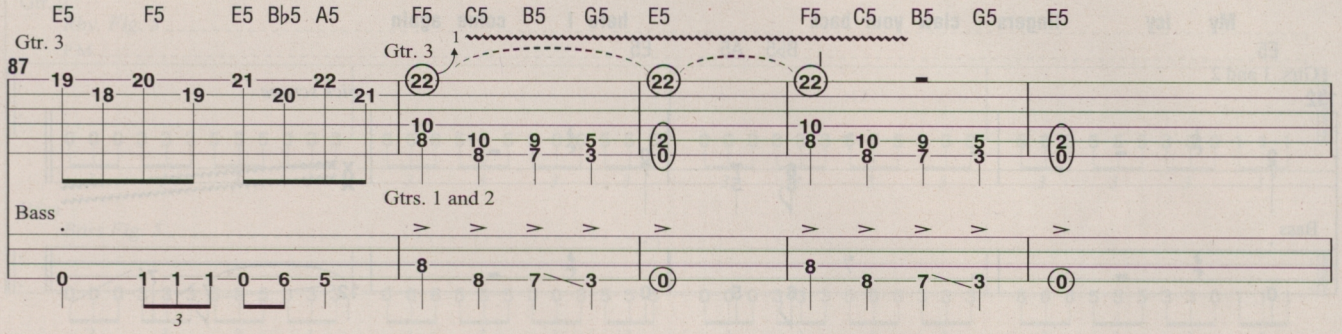






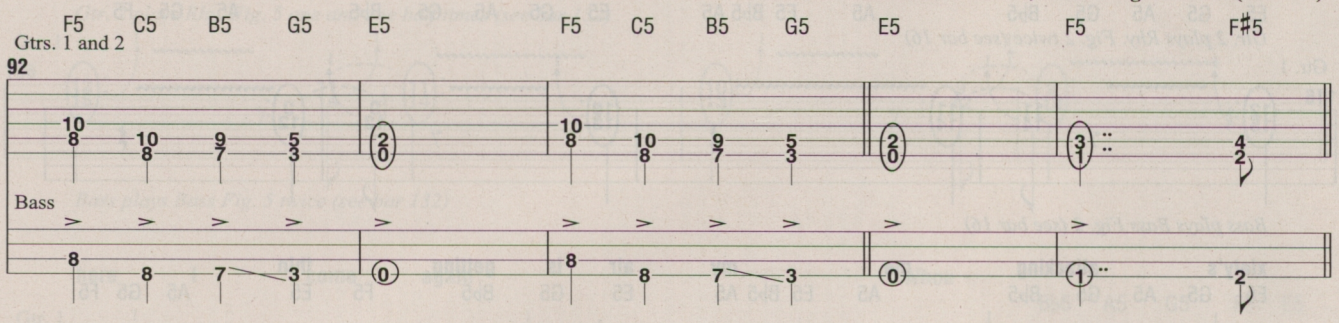






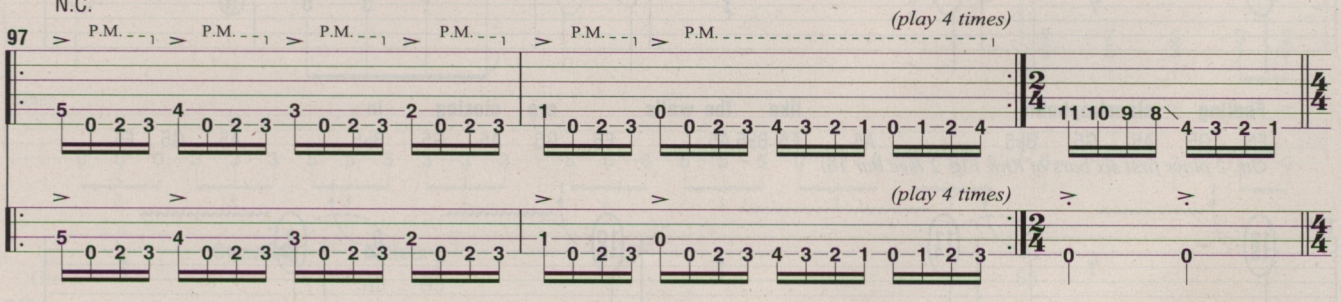
H **2nd Interlude** (3:01)

Half time ♩ = 84, w/even eighths feel (♫ = ♫)



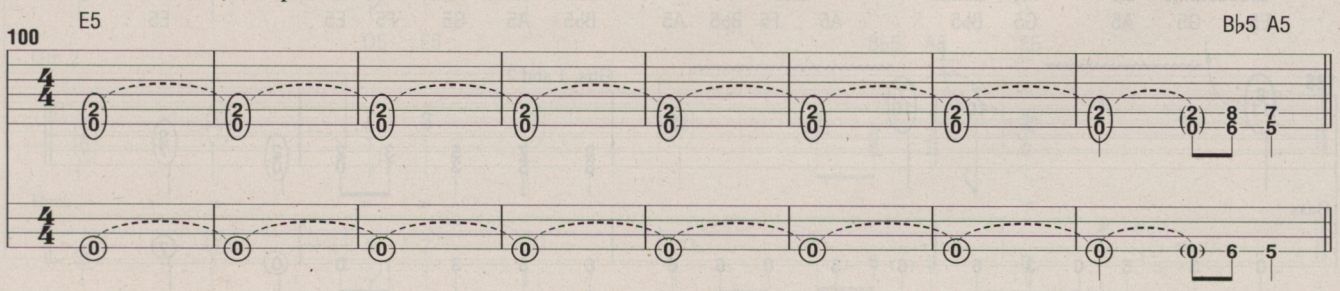
(3:07)

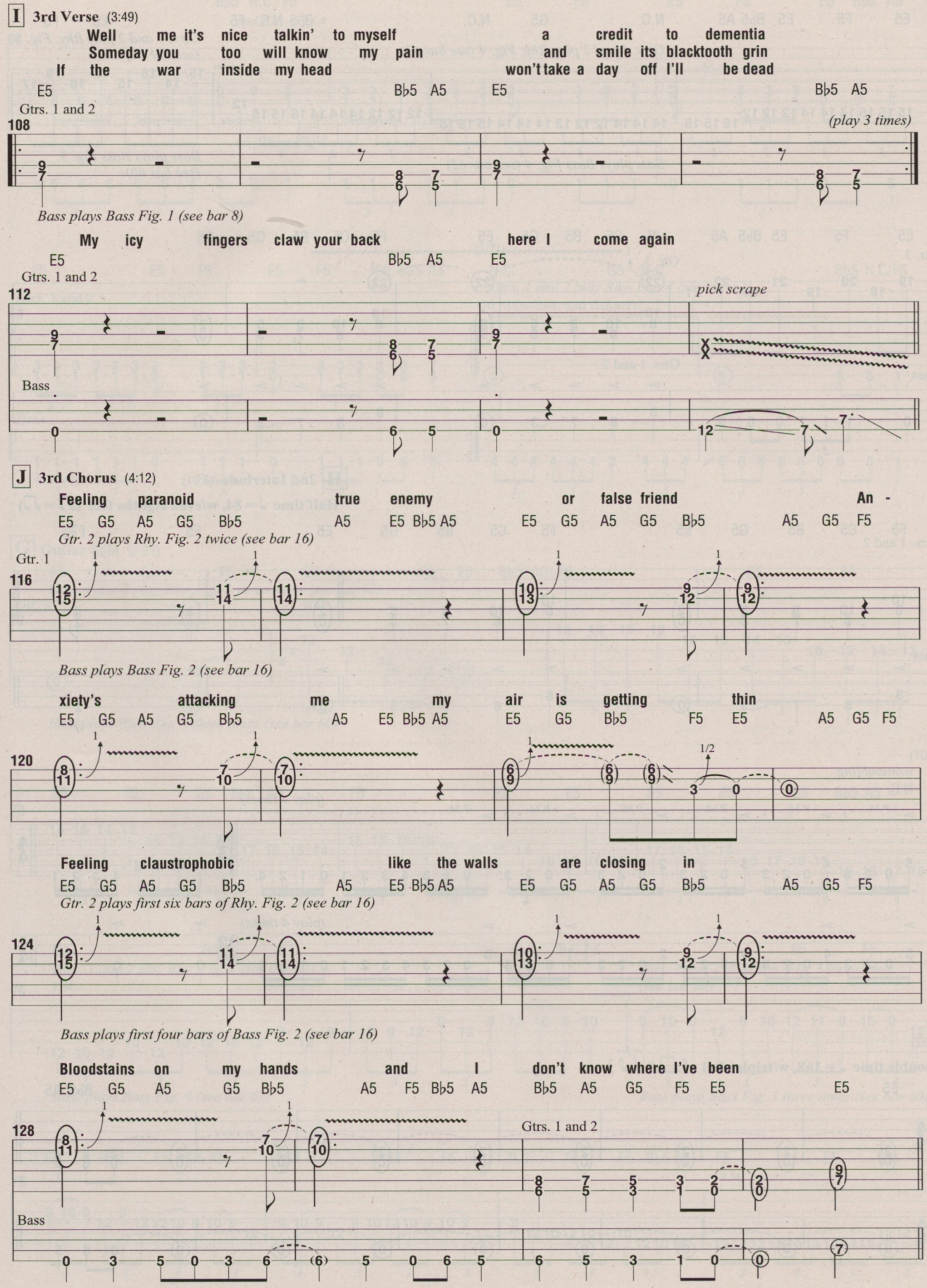
w/mumbling

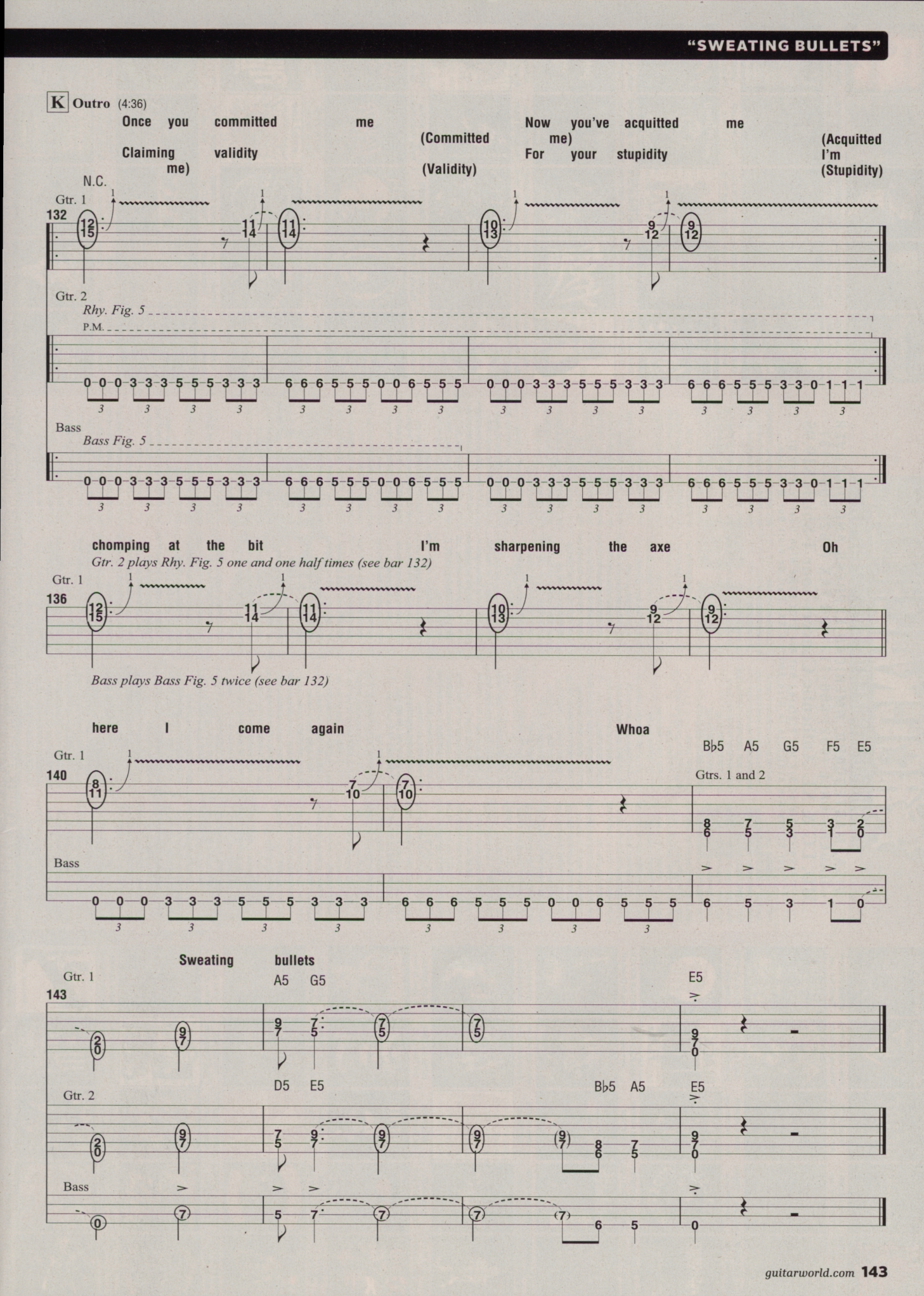


(3:37)

Double time ♩ = 168, w/triplet feel (♫ = ♩♪)

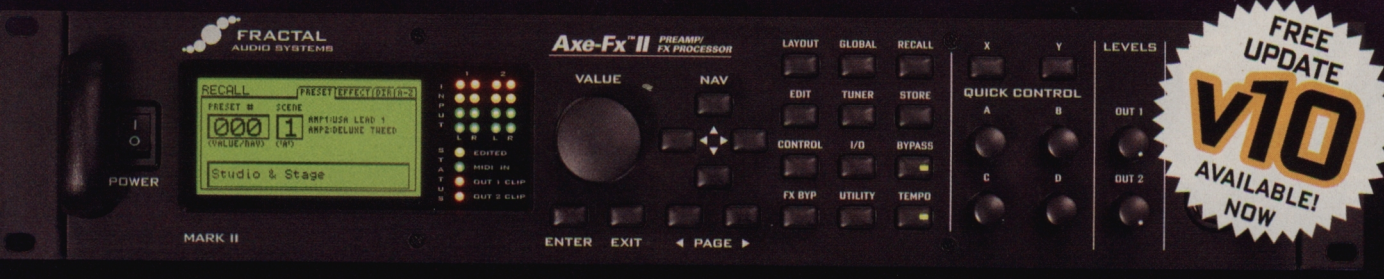



I 3rd Verse (3:49)
Well me it's nice talkin' to myself a credit to dementia
Someday you too will know my pain and smile its blacktooth grin
If the war inside my head won't take a day off I'll be dead
E5 B♭5 A5 E5 B♭5 A5
Gtrs. 1 and 2
108
(play 3 times)
Bass plays Bass Fig. 1 (see bar 8)
My icy fingers claw your back here I come again
E5 B♭5 A5 E5
Gtrs. 1 and 2
112
pick scrape
Bass
J 3rd Chorus (4:12)
Feeling paranoid true enemy or false friend An -
E5 G5 A5 G5 B♭5 A5 E5 B♭5 A5 E5 G5 A5 G5 B♭5 A5 G5 F5
Gtr. 2 plays Rhy. Fig. 2 twice (see bar 16)
Gtr. 1
116
Bass plays Bass Fig. 2 (see bar 16)
xiety's attacking me my air is getting thin
E5 G5 A5 G5 B♭5 A5 E5 B♭5 A5 E5 G5 B♭5 F5 E5 A5 G5 F5
120
1/2
Feeling claustrophobic like the walls are closing in
E5 G5 A5 G5 B♭5 A5 E5 B♭5 A5 E5 G5 A5 G5 B♭5 A5 G5 F5
Gtr. 2 plays first six bars of Rhy. Fig. 2 (see bar 16)
124
Bass plays first four bars of Bass Fig. 2 (see bar 16)
Bloodstains on my hands and I don't know where I've been
E5 G5 A5 G5 B♭5 A5 F5 B♭5 A5 B♭5 A5 G5 F5 E5 E5
128
Gtrs. 1 and 2
Bass


K Outro (4:36)
Once you committed me
Claiming validity me)
(Committed me)
(Validity)
Now you've acquitted me
For your stupidity
(Acquitted I'm
(Stupidity)
N.C.
Gtr. 1
132
Gtr. 2
Rhy. Fig. 5
P.M.
Bass
Bass Fig. 5
chomping at the bit
I'm sharpening the axe
Oh
Gtr. 2 plays Rhy. Fig. 5 one and one half times (see bar 132)
136
Bass plays Bass Fig. 5 twice (see bar 132)
here I come again
Whoa
B♭5 A5 G5 F5 E5
Gtrs. 1 and 2
140
Sweating bullets
A5 G5
E5
143
D5 E5
B♭5 A5
E5

WHAT DO ALL OF THESE INCREDIBLE PLAYERS HAVE IN COMMON?

AXE-FX II



ALEX LIFESON
Rush

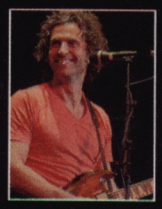
The quality of all the FX is superb... Great depth and transparency. Take it for a test drive, you won't be disappointed. Das Awesome.

STEVE VAI
Solo Artist

The introduction of the Ultra was akin to the invention of the wheel... The Axe-Fx II is like having four wheels and racing into the abyss.

JOHN PETRUCCI
Dream Theater

The Axe-Fx II has completely changed the way I think about guitar processing. It does an incredible number of things astonishingly well.

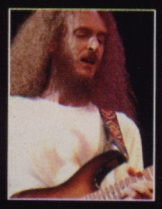


DWEEZIL ZAPPA
Zappa Plays Zappa

The new Axe-Fx II made my head spin. Amazing amp feel & endless tone. This is a quantum leap—a major milestone in guitar technology.

STEVE STEVENS
Billy Idol
Atomic Playboys

Awesome! Really impressed with the dynamics of the new update. Great work! I'd be lost without it in my studio.



GUTHRIE GOVAN
The Aristocrats, etc.

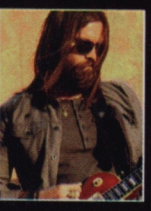
The sound and feel of this magic box are so "real" that witchcraft would appear to be the only logical explanation... Most pleasing!

NEAL SCHON
Journey, Solo Artist

I've tried every modeller on this planet and Fractal is miles ahead in every area. It's also flawlessly dependable on stage and in the studio.

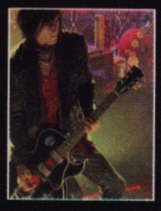
BRIAN NUTTER
Keith Urban

The Axe-Fx II is simply the most useful and flexible tone tool you could ever have. It's like it's custom made for every guitar player.



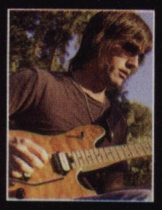
CHRIS TRAYNOR
Bush, Gavin Rossdale, Helmet, Orange 9mm

When it comes to tone, I will not compromise. Axe-Fx II is my big rig in a small box. This thing is seriously powerful.



RICHARD FORTUS
Guns N' Roses

Hard to admit, but I've redone my entire live rig around the Axe-Fx II, and it has become an essential part of my studio rig as well.



PETE THORN
Chris Cornell
Melissa Etheridge

The Axe FX is a mainstay of my rig. No matter how I use it live or in the studio, it always delivers stunning results.

SHARON AGUILAR
Cee Lo Green, 2NE1

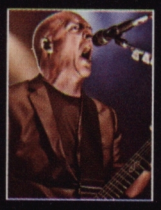
The Axe FX II is simply unreal. It has a ton of capabilities that I never imagined could be found in a single unit. It totally rocks!

MISHA MANSOOR
Periphery

The Axe-Fx II is way beyond just amp modeling or effects processing! This is is the new standard for guitarists... The new "must have."

TOSIN ABASI
Animals As Leaders

The Axe Fx II inspires me to create sounds that transcend the conventional guitar amp. I consider it another instrument, and indispensable.



DEVIN TOWNSEND
Devin Townsend Project

You've heard rumors about this alien black box? Believe them! My recent records and live sound are direct Axe-Fx. Future now.

CHRIS BRODERICK
Megadeth

Unbelievable on every level! The flexibility is so great that every player on earth could have one and I'd still be able to have my own unique tone.

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